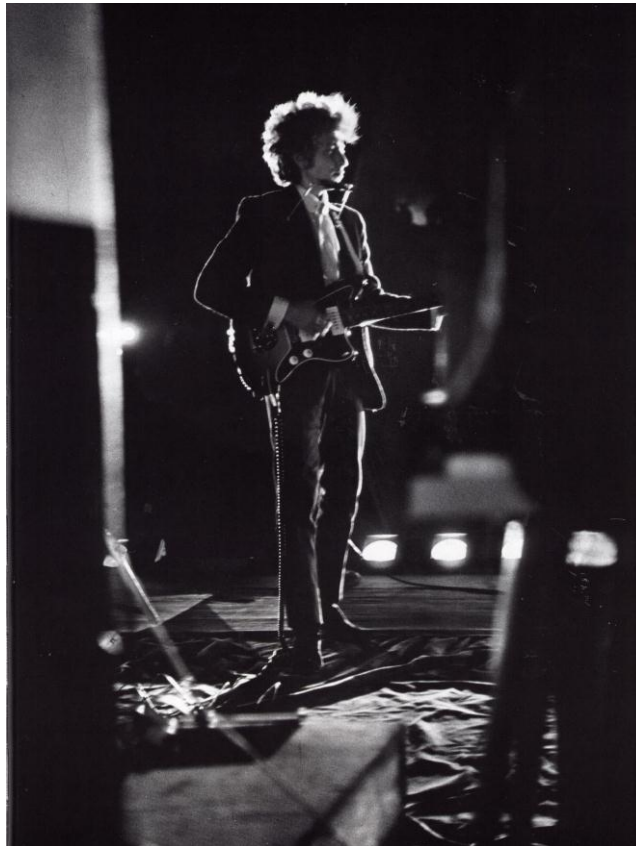




**HISTORY 264.01E: ROCK MUSIC IN ANGLO-AMERICAN SOCIETY, 1950s-1980s  
COURSE SYLLABUS: SUMMER I 2015**



Bob Dylan at the 1965 Newport Folk Festival

**Instructor:** Associate Professor John Howard Smith

**Course Time/Location:** Monday-Thursday, 12:00 a.m.-1:50 p.m. / Ferguson Social Sciences  
150

**Office Location:** Ferguson Social Sciences 117

**Office Hours:** Mondays-Wednesdays, 2:00-4:00 p.m.

**Office Phone:** 903-886-5219

**Office Fax:** 903-468-3230

**University Email Address:** [John.Smith@tamuc.edu](mailto:John.Smith@tamuc.edu)

<b>COURSE INFORMATION</b>
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**Course Prerequisite/Co-requisite: None**

**Materials – Textbooks, Readings, Supplementary Readings:**

*Textbooks Required:*

John Covach & Flory & Andrew Flory, *What's That Sound? An Introduction to Rock and Its History*, 3<sup>rd</sup> ed. New York: W. W. Norton & Co., 2012 ISBN13: 978-0-393-91204-3  
 David P. Szatmary, *Rockin' in Time: A Social History of Rock-and-Roll*, 8<sup>th</sup> ed. Upper Saddle River, N.J.: Prentice Hall, 2014 ISBN13 978-0-205-93624-3  
 Various items posted to eCollege's "Webliography"

**Course Description:**

The purpose of this University Studies course is to draw students into a deeper investigation of particular themes in United States history relating to division and conflict, and how Americans have variously surmounted—or just as often failed to surmount—obstacles which separate people from one another. This course focuses on the rise and development of rock-and-roll music in the United States and Great Britain in the wake of World War II, with particular emphasis placed upon the mutual influences between the music, culture, society, and politics in the United States, as well as the wider English-speaking world. Through the reading of two baseline texts, liberally augmented by the hearing of a lot of music, students will explore how the music was shaped by events and culture, even as the society and culture were shaped by the music.

Given the incredible diversity of music, it will be literally impossible to cover much ground beyond that of rock-and-roll, and even then to cover the majority of that specific territory. This is not a music theory class, nor purely a music history course. That being said, references will be made to the musical roots of rock, as well as exterior influences from classical, blues, country, rhythm & blues, soul, jazz, and rap music. The arc of the course's narrative, however, will remain with rock music from its beginnings in the 1950s through the peak of its creativity in the late 1960s and early 1970s.

As is often the case with religion and politics, one's musical preferences are determined by culture, upbringing, and personality, and opinions can be strong. Each of us has genres of music that most appeal to us, and within those genres certain artists that are favorites as well as artists we—not to put too fine a point on it—despise. In order for this class to function properly, each of us must suspend our individual musical tastes, and especially any inclination to deprecate a particular subgenre of rock, artist, or song. You will hear stuff you like, as well as stuff you don't like in this class, and that is that. However, you might be surprised that some artists you hate, or are indifferent to, nevertheless have influenced the history of rock music, and you should try to learn to appreciate certain technical, artistic, or overall cultural contributions made by various individuals and groups.

As for your favorite artists, you may or may not see them represented in the course's playlist, and you may chafe at what seems to be an unfair omission. Only music that is strongly reflective of Anglo-American culture and specific political environments will be featured.

**In short: keep an open mind.** Part of the learning experience is to be exposed to different ideas and have your own worldview challenged. A persistently expressed intolerant attitude will result in a low participation grade.

**Warning: Explicit Lyrics:** Students should not be surprised to learn that some songs—and not just in the rock genre, but especially in the rock genre—contain mature subject matter, with veiled as well as overt references to politics, religion, sexuality, drug use, violence and criminal activity. Some songs may actually include one or more of George Carlin's "Seven Words You Can't Say on Television," as well as several others. These will certainly include racial epithets.

If your delicate sensibilities cannot brook such language or adult themes, it would be best for you to drop the class to avoid being offended. Do bear in mind that the songs featured in the course's playlists are chosen primarily—but not exclusively—from albums and songs mentioned directly or indirectly in *Rockin' in Time* and *What's That Sound?*, and do not necessarily reflect the opinions and attitudes of the Instructor.

### Student Learning Outcomes:

1. Students will be able to form substantive and evidence-driven arguments to propose solutions to problems or explain phenomena.
2. Student communication will follow conventions of grammar and syntax appropriate to the audience, purpose and message.
3. Students will demonstrate awareness of societal and/or civic issues.
4. Students will be able to understand their role in their own education.

<b>COURSE REQUIREMENTS</b>
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### Instructional / Methods / Activities Assessments

This course consists of a series of activities and assessments to assist students in achieving the outcomes/objectives for the course and instructional units/modules. Each week students will work on various combinations of readings, discussions, and research.

#### Student Responsibility Sheet

##### Student Learning Outcome no. 4:

The Student Responsibility Sheet consists of a series of questions about the Instructor and the course syllabus that must be filled out and submitted to the Instructor **no later than June 11**. The form can be downloaded from the eCollege course site, or from the History Department homepage.

#### Participation: (100 pts., 25% of course grade)

##### Student Learning Outcomes 1, 2, & 3

Participation in class discussions, whether online or in-person, is intended to allow students to discuss issues pertaining to the topics at hand concerning various aspects of early American history, and will serve to inform the Instructor about how well students are absorbing course content. **Attendance to class meetings is not mandatory, and will not be tracked. Attendance will not result in extra credit, and non-attendance will not result in any demerit or penalty.** However, students who do attend must come prepared to discuss the day's readings, answer questions asked of them by the Instructor, as well as ask pertinent questions about the material, **and commit to remaining in attendance for the entirety of the meeting.** Attendance can lead to improved performance on the tests, but there is no guarantee that it will do so.

The discussions on eCollege will consist of student response to, and analysis of, one topic per day pertaining to that day's reading from the course textbooks. Opening every Monday and running through Thursday, each student is required to post a substantive paragraph-length response to the Instructor's question, followed by a question of his/her own. Later in the day,

each student must return to the discussion and answer a classmate's question in a similar fashion, in addition to making thoughtful responses to other classmate's discussion posts. The more a student is "engaged" in the discussion, the better his/her participation grade will be. **The participation grade is based on the online discussions alone.**

Readings Quizzes: (100 pts., 50% of course grade)

Student Learning Outcomes 1, 2, & 3

The readings quizzes are designed to test students' comprehension of the readings for each particular day a quiz is administered, testing the depth of their knowledge of the topic(s) at hand and their analytical skills. Administration will be random, and each quiz will take up no more than 10 minutes of class time at the beginning of each class period. Grading will be on a 0-10 point scale for each quiz, with a running average maintained through the semester that will be adjusted to a score from 0-100 at the end of the semester.

Research Paper: (100 pts., 25% of course grade)

Student Learning Outcomes 1, 2, & 3

The research paper is designed to usher the student into a deeper exploration of aspects of rock music in British and American history through the use of the course texts and the consultation of outside sources in the form of scholarly books and articles (see below). Students will gain experience in the art of researching and writing academic essays.

**PAPER PROJECT**

The writing assignment is to be an extended historical review of an album of your choosing that to your mind particularly reflects the state of British or American culture at the time that the album was recorded between 1960 and 1980. I am not looking for a specific review of the album's musical or technical merits (i.e., composition, arrangements, musicianship, production, etc.), except as they affect the themes presented in the lyrics, nor am I interested in a discussion of the lyrics alone. Use your best judgment where this is concerned, but a pat review such as can be found in *Rolling Stone* or *New Music Express* will not be acceptable. The course texts must be used **and cited** as resources, while outside sources must also be used. Sources available through the Worldwide Web are acceptable, but only sparingly, as there is a lot of rubbish out there of dubious value. Run all such sites by the Instructor for approval. Wikipedia **cannot be used** as a cited source, though it is okay to begin one's research there.

The paper must conform to the following physical parameters:

- Processed using MS Word or WordPerfect in 12 pt. Times New Roman font
- 1-inch margins all around, and double-spaced text
- 8 pages in length (*not* including the bibliography)
- All sources must be cited using in-text (parenthetical) citation
- There must be a bibliography at the end of the paper

**Failure to meet most or all of the above requirements will result in an automatic F for the assignment. Failure to do the assignment at all will result in an F for the course.**

**Grading**

Grading will be calculated using a standard 10-point scale, with course elements weighted accordingly:

90-100	A
80-89	B
70-79	C
60-69	D
0-59	F

Participation (100 pts.)	25%
Research Paper (100 pts.)	25%
Readings Quizzes (10 pts. each)	50%

## TECHNOLOGY REQUIREMENTS

As this course is enhanced through eCollege, students will require the following hardware and software:

*Our campus is optimized to work in a Microsoft Windows environment. Windows XP or newer, and Internet Explorer 6.0 or newer is best.*

*Internet access/connection—high speed preferred (not dial-up).*

*Word Processor (preferably Microsoft Word 1997-2003 or newer).*

## ACCESS AND NAVIGATION

This course will be facilitated using eCollege, the Learning Management System used by Texas A&M University-Commerce. To get started with the course, go to: <https://leo.tamuc.edu/login.aspx>.

You will need your CWID and password to log in to the course. If you do not know your CWID or have forgotten your password, contact Technology Services at 903.468.6000 or [helpdesk@tamuc.edu](mailto:helpdesk@tamuc.edu).

## COMMUNICATION AND SUPPORT

### **Interaction with Instructor Statement:**

Office hours are given at the top of this syllabus, and are posted outside of my door. Arrangements can be made if a student cannot meet with me during regular office hours for consultations. Email is the most reliable method of reaching me outside of my office. **Expect a reply within 24 hours, and replies will only be sent to students' LeoMail accounts. Do not email me from a personal email account.** Students may also be able to reach me by phone during office hours. In the event that a student leaves a voicemail, do not leave a callback number, but rather send an email or wait to see me during office hours.

## COURSE AND UNIVERSITY PROCEDURES/POLICIES

### **Academic Honesty**

It is the policy of the University, the History Department, and the instructor that no form of plagiarism or cheating will be tolerated. Plagiarism is defined as the deliberate use of another's work and claiming it as one's own. This means ideas as well as text, whether paraphrased or presented verbatim (word-for-word). You are neither required nor expected to come up with original ideas about, or new interpretations of, American history. It is more important for

students to understand why events unfolded in the ways they did, and what other scholars have said and written about them, so use proper citation in papers where appropriate (see paper assignment above). **However, anyone caught cheating or plagiarizing will automatically fail the assignment in question, may summarily fail the course, and could be subject to disciplinary action by the University.**

Likewise, no element of the course grade is negotiable or optional, meaning that failure to take the exams or to submit the research paper in the absence of compelling, documented circumstances **will result in automatic failure of the course.** *The instructor's evaluative judgment of tests and examinations is final, and will not be subject to revision except in cases of mathematical error.*

### **Class Decorum**

All students must show respect toward the Instructor and the Instructor's syllabus, presentations, assignments, and point of view. Students should also respect each others' differences. If the Instructor determines that a student is not being respectful toward other students or the Instructor, or is otherwise behaving in an inappropriate manner, it is the Instructor's prerogative to remove the student from the class either temporarily or permanently, as the case requires.

**Note: Failure to comply with any of the Instructor's policies will result in immediate deregistration from the course.**

### **University Specific Procedures:**

Texas A&M-Commerce will comply in the classroom, and in online courses, with all federal and state laws prohibiting discrimination and related retaliation on the basis of race, color, religion, sex, national origin, disability, age, genetic information or veteran status. Further, an environment free from discrimination on the basis of sexual orientation, gender identity, or gender expression will be maintained.

### **ADA Statement**

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, please contact:

**Office of Student Disability Resources and Services**  
**Texas A&M University-Commerce**  
**Gee Library 132**  
**Phone (903) 886-5150 or (903) 886-5835**  
**Fax (903) 468-8148**  
[StudentDisabilityServices@tamuc.edu](mailto:StudentDisabilityServices@tamuc.edu)  
[Student Disability Resources & Services](#)

### *Student Conduct*

All students enrolled at the University shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment. (See *Code of Student Conduct from Student Guide Handbook*).

<b>COURSE OUTLINE / CALENDAR</b>
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**June 8: Introductions; The Roots of Rock Music in the African- and European-American Musical Traditions**

**June 9: Popular Music, 1940-55**

Readings: Covach & Flory, Introduction and chap. 1 (pp. 34-60)

**June 10: From Blues and Country Came “Rock ‘n’ Roll,” 1944-55**

Readings: Covach & Flory, chap. 1 (remainder); Szatmary, chap. 1

**June 11: “Rockabilly” and Elvis Pressley, 1955-59**

Readings: Covach & Flory, chap. 2; Szatmary, chap. 2

**June 15: The Taming of Rock, 1959-64**

Readings: Covach & Flory, chap. 3; Szatmary, chaps. 3-4

**June 16: Changing the World, 1960-64**

Readings: Szatmary, chap. 5

\*Film Spotlight: *Bob Dylan: No Direction Home* (2005)

**June 17: The British Invasions, 1964-65**

Readings: Covach & Flory, chap. 4; Szatmary, chaps. 6-7

**June 18: Motown, Stax, and the Civil Rights Movement, 1959-68**

Readings: Covach & Flory, chap. 6; Szatmary, chaps. 8 and 10

**June 22: Countercultural Expressions, 1954-66**

Readings: Covach & Flory, chap. 5; Szatmary, chap. 9 (to p. 150)

Album Spotlight: Bob Dylan, *Highway 61 Revisited* (1965)

**June 23: A New Level of Consciousness, 1966-69**

Readings: Covach & Flory, chap. 7 (pp. 255-286); Szatmary, chap. 9 (remainder)

**June 24: Album Spotlights for “A New Level of Consciousness, 1966-69”**

The Beatles, *Sgt. Pepper’s Lonely Hearts Club Band* (1967)

Pink Floyd, *The Piper at the Gates of Dawn* (1967)

**June 25: “Flower Power,” 1968-70**

Readings: Covach & Flory, chap. 7 (remainder); Szatmary, chap. 11

Film Excerpts: *Woodstock* (1969) and *Gimme Shelter* (1971)

**June 29: Progressive Rock, 1968-75**

Readings: Covach & Flory, chap. 8 (pp. 316-324); Szatmary, chap. 12 (to p. 209)

**June 30: Album Spotlights for “Progressive Rock, 1968-75”**

Jethro Tull, *Thick as a Brick* (1972)

Pink Floyd, *The Dark Side of the Moon* (1973)

**July 1: Mellowing Out, 1970-75**

Readings: Covach & Flory, chap. 8 (pp. 301-316, 324-341); Szatmary, chap. 12 (remainder)

**July 2: Album Spotlights for “Mellowing Out, 1970-75”**

Marvin Gaye, *What’s Going On* (1971)

Steely Dan, *Aja* (1977)

**July 6: The “Me” Decade, 1970-80**

Readings: Covach & Flory, chaps. 9-10 (pp. 375-390); Szatmary, chap. 13

**July 7: Punk Rock, 1975-80**

Readings: Covach & Flory, chap. 10 (pp. 390-398); Szatmary, chap. 14 (to p. 256)

**July 8: The New Wave, 1978-84**

Readings: Covach & Flory, chap. 10; Szatmary, chap. 14 (remainder)

Album Spotlight: The Cure, *Pornography* (1982)

**July 9: “I Want My MTV!”, 1981-1985; Course Recap**

Readings: Covach & Flory, chaps. 11-12 (pp. 453-471); Szatmary, chaps. 17-18, 23 (pp. 350-357)